

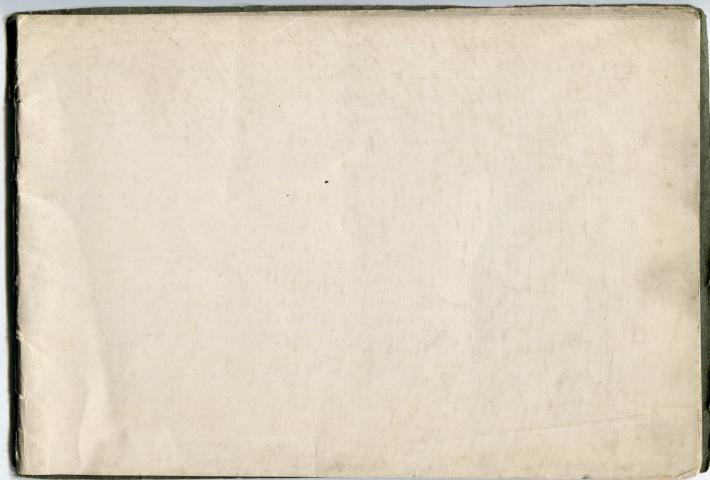
ANNOUNCING

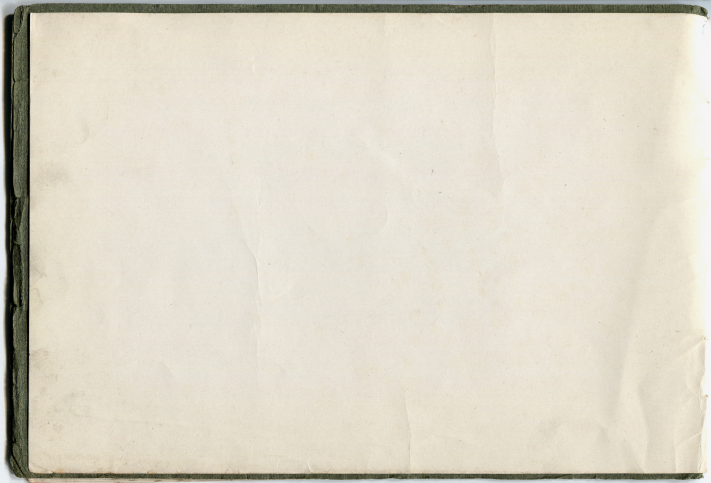
SPECIMEN BOOK  
OF  
TYPE STYLES

MERGENTHALER LINOTYPE  
COMPANY









# THE BOOK OF THE MATRIX

*Announcing*

## SPECIMEN BOOK OF TYPE STYLES



*Copyright 1916*

MERGENTHALER LINOTYPE COMPANY  
TRIBUNE BUILDING, NEW YORK



TRIBUNE BUILDING, NEW YORK  
The Home of the Mergenthaler Linotype Company



CHICAGO AGENCY



SAN FRANCISCO  
AGENCY



NEW ORLEANS AGENCY

TORONTO  
CANADIAN LINOTYPE  
LIMITED





## FOREWORD

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SINCE the publication of the last specimen book of Linotype matrices enormous strides have been made in the production of new sizes, combinations, and designs. The results of these years of labor and development have all been gathered within the covers of the new Mergenthaler Specimen Book of Type Styles, the completion of which we have great pleasure in announcing.

This volume has been designed solely with the object of assisting the Linotype user to a proper selection and use of Linotype matrices. We believe it will be possible to select from it a style of type not only best suited to his particular need, but which will, as well, meet that most critical of all standards: "Type was made to read."

At our Factory and in our Agencies throughout the world are carried a stock of over one hundred million finished matrices for the prompt service of the owners of the 33,000 Linotypes in use.

More than thirteen hundred faces and a large variety of special characters are therein listed. Our matrix department is constantly engaged in the designing and cutting of new or additional faces, fractions, accents, display figures, and the like.

Particular attention is called to the specimens shown throughout this book and noted in a special index. These indicate what can be done with the Mergenthaler Linotype and Mergenthaler type-designs, and may be of value in suggesting how distinguished and beautiful typographic effects may be obtained through adherence to a few simple and fundamental rules.

Our entire organization is at your disposal, and we shall be glad to have you call upon us at any time for suggestions or advice regarding matrix equipment. No obligation whatever is incurred by such inquiries.

There are now at the service of all Linotype users 243 distinct type designs, comprising over 1300 different fonts. A stock of 100,000,000 finished matrices is constantly kept on hand for the prompt accommodation of our users.



1890



THE LARGEST COMPOSING MACHINE FACTORY IN THE WORLD

## YOUR LINOTYPE AND OUR FACTORY

The great composing machine factory shown opposite stands at Park Avenue and Ryerson Street, Brooklyn, N. Y., just beyond the big Brooklyn Navy Yard. The factory covers two acres of ground and contains nine acres of floor space. One thousand horsepower is used, and the annual coal consumption is 4,000 tons. Steel is used at the rate of 700 tons annually, and in the same space of time, 2,250 tons of cast iron are used up. Every year 750 tons of brass are wrought into shape. Each year a forest (1,000,000 feet of lumber) is received, handled and reshipped. Eighteen hundred people are employed here, the capacity of the factory being 200 Linotypes and nearly 3,000,000 matrices per month.

The Mergenthaler Linotype Company's factory is not a factory for turning out a finished product, selling it, shipping it and — forgetting it.

All the ingenious and extraordinary machinery (only less ingenious and extraordinary than the Linotype itself) is devised with the one purpose, and works with the one purpose, of so making every part of the Linotype that after the complete machine has been assembled and tested it can be taken apart, shipped to any remote part of the earth, and reassembled there with surety, ease and perfection.

The Company "stays behind" its Linotypes. Its factory, like a great reserve line behind a battle-front, has a reserve supply of everything that any Linotype in use may need. The principle of interchangeability of parts is carried out in accordance with the best modern factory practice. Therefore the owner of a Linotype need not be without any piece of equipment longer than it takes him to notify the Company or one of its Agencies.

There are Linotypes that have been in operation steadily, daily, for over twenty years. They have never been out of action for lack of anything that was ordered from the Company. The Mergenthaler Linotype Company's factory works for the Linotypes that have been sold and paid for.

There are today 33,000 Linotypes in use in all parts of the world, and the fame of this monster Brooklyn plant has gone forth broadcast. Nineteen models of machines are built, and in the Factory and Agencies are stocks of machines, matrices and supplies, representing an enormous money investment.

## THE BOOK OF THE MATRIX

As a nation without a language, as a sculptor without tools, as a gun without ammunition, so would be the Linotype without matrices.

In the Multiple Magazine Linotype we have placed at the disposal of the master printer a medium of unequaled efficiency for typographical expression. The Linotype is the standard composing machine of the world, unmatched in speed, versatility, durability. Thirty-three thousand of them are used for fine composition of every description in progressive offices of every size.

But, alone, without matrices, the Linotype, marvelous mechanism that it is, would have to stand idle, cold, lifeless. The matrices, circulating through the throbbing machine, constitute its life-blood. Each shining bit of brass mirrors the myriad happenings of the solar system, carries the message of joy or sorrow to the readers of the printed page.

The invention of the individual, toothed and slotted matrix, was the achievement of the era. It at once placed the Linotype in the position it has ever since occupied. The Linotype matrix of today is the result of the quarter century of uninterrupted experience which has followed. While but a bit of brass of little intrinsic value it represents years of research and experiment, of metallurgical investigations and of studies in mechanics. In its production complex and unique machinery with a touch as sure and precise as that of a watchmaker's hand, yet with the power of a giant, is employed. And from the strip of brass to the finished matrix you may count four score separate stages of manufacture.

But all this is merely incidental, just foundation work. What interests the printer is the type the matrix will produce, its legibility, beauty, accuracy. And in these he is never disappointed. The designing and production of Linotype matrix type styles is an art and an industry in itself. There are today several hundred of these designs, providing the Linotype printer with the greatest variety of sizes and faces. Many offices have use for but comparatively few different faces and their purchases each year are limited. With these our one-line specimen books and individual specimen sheets are very popular. There are a great number of plants, however, where there is constant need of being able to make immediate comparison between various series or sizes, and where the whole great array of Linotype matrix type styles must be at once available.

It was to meet the demand for such a gathering together of faces that induced us to undertake, four years ago, the showing of them all in a single book. The compilation of such a work was necessarily a slow process, but the book is now complete and its distribution has already begun. It is a colossal affair, representing the work of many minds and many hands. It not only shows every face we have produced to November, 1915, but displays in eighty illustrated specimens to what fine and diverse uses many of them may be put. These eighty specimens were chosen from an original selection of 300. It is indexed and cross indexed and each face and size is dealt with in such a manner as to make the entire work of the utmost value to the Linotype printer. It is indeed "The Book of the Matrix."

## THE BOOK OF THE MATRIX

As a matter of general interest we give here a few of the physical characteristics of this Specimen Book of Type Styles that will indicate what was involved in its creation and distribution:

The finished book weighs 12 pounds. It is  $13\frac{3}{4}$  x 9 inches, and 3 inches thick. It contains over 1,000 pages.

More than 115,920 lbs. of paper were consumed, requiring over 500 lbs. of ink.

There are listed more than 768 complete fonts (from 5- to 14-point inclusive), besides many part fonts.

Two hundred and forty-three distinct type designs are contained therein, many of which are made in from two to eight, and in some cases more sizes and various combinations. We have cut eighty fonts of foreign languages requiring their own characters.

The assortment of figures, border matrices, matrix slides, one and two piece, em and en fractions, dashes, braces, leaders, accents and special characters displayed therein is astounding.

The eighty specimens were given over 1,000 hours of shop time alone. They required 45 reams 37 x 41 — 123 lb. antique laid, made to order in special natural color, and 45 reams 23 x 37 — 110 lb. coated, also made to order in natural color. The quantity of ink used averaged a half pound per thousand sheets per color, which is equivalent to 440,000 sheets printed in one color; the actual quantity of ink used being in the neighborhood of 200 pounds. Approximately 10,000 sheets were run on each form, printing the antique paper in twelve page forms and the coated paper in forms of eight pages each. There were forty-four forms all told, so that counting the

printing of each color as a sheet, there was the equivalent, as stated, of printing 440,000 sheets in one color. Eleven colors were used, consisting of black, brown, blue and two tones each of red, green, gray and buff. These were combined in such a way that some of the finished sheets were run through the press as many as twelve times.

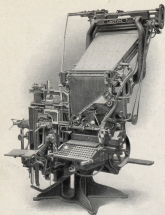
The binding of the book was an undertaking in itself. It is bound in full stiff olive green craft buckram; the inside is bound extra strongly, being whip-stitched. Olive green antique cover pages are used for the fly-leaves and the edges are green to harmonize with the book. The headbands are of cloth. The front and backbone of the cover are stamped in genuine gold-leaf. The striking effect of the gold and green cover combination is greatly enhanced by the use of a shade of ink a trifle darker than the cloth. The amount of material used is as follows:

Four tons of binders board. Fifteen reams green colored cover paper for fly-leaves. Twenty-two and one-half reams of white plate finished fly-leaves in addition to the green, which is used to line the green fly-leaf and connect the book to it. Twenty-one hundred yards of stiff olive green craft buckram.

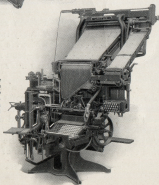
About twenty thousand sheets of genuine gold-leaf.

The books are being shipped in strong corrugated card-board carriers, water-proofed to withstand moisture. Each copy is numbered and a careful record will be kept of the distribution. To that end we earnestly desire that the return postal contained in each book be fully filled out and mailed to us promptly as evidence of receipt.





**MODEL 16**  
Double Magazine  
Linotype. The change  
from one magazine to  
another is made rap-  
idly and with ease by  
simply pressing a key,  
requiring no more  
effort than drawing a  
character. Faces from  
both magazines may  
be mixed at will in  
the same line.



**MODEL 17**  
Multiple Magazine  
Linotype. The same  
as Model 16, with the  
addition of an auxil-  
iary magazine. Faces  
from all magazines  
mixed at will in the  
same line.



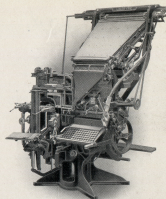
### THE MATRIX

Glimpses of the inspection,  
storing and shipping of the  
35,000,000 matrices always  
on hand, yet ever changing.  
Seventy odd separate opera-  
tions are required in the  
production of each of these  
minutely exact matrices.

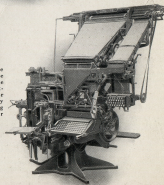


### INSTRUMENTS OF PRECISION

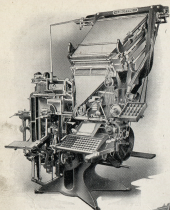
Thirty thousand square feet of floor space are devoted to the machines that produce the lighter parts of the Linotype. Almost one hundred drilling machines are shown in the picture above. In the upper right hand corner a man is seen taking a ten-thousandth-inch cut on a small part which is held in place by a powerful electromagnet. Below is a double bank of automatic high speed screw cutting machines.



**MODEL 18**  
Two - Magazine  
Linotype. A further  
refinement of the  
famous Model 5. The  
magazines are inter-  
changeable with each  
other and also with  
those of Models 5, 6,  
8, 14 and the upper  
magazines of 4 and 7.

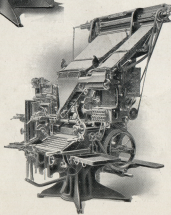


**MODEL 19**  
Two - Magazine  
Linotype. The same  
as Model 18, with the  
addition of an aux-  
iliary magazine for  
Head Letter, Display  
Faces, Advertising  
Figures and other  
Special work.



**MODEL 8**  
Three-Magazine  
Linotype. Any one  
of the three maga-  
zines may be quickly  
brought into opera-  
tive position.

**MODEL 14**  
A Model 8 Lino-  
type with the addi-  
tion of an auxiliary  
magazine for Head  
Letter, Advertising  
Figures, Accents or  
other Special work.  
The matrices from  
the auxiliary maga-  
zine may be mixed at  
will with the matrices  
from any of the regu-  
lar magazines.



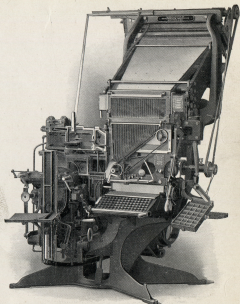
#### SERVICE

The Mergenthaler Lino-  
type Company does not  
rely upon users of its  
machines to test out new  
devices and improve-  
ments. No changes are  
ever adopted until their  
practicability is thorough-  
ly established by a long  
period of actual use. A  
staff of experts and com-  
petent assistants is kept  
constantly busy in the  
drafting-rooms pictured  
here.



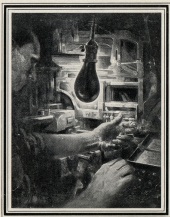
#### RESERVE

The stockrooms of our factory are a veritable fortress, fitted for a six months' siege. In countless bins are stored, against interruption of the normal lines of supply, one million pounds of raw material.



MODEL 9

Quadruple Magazine Linotype. Carries eight different faces—720 characters—all at instant command of the operator from the standard Linotype keyboard of only 98 keys. Matrices from all of the magazines may be mixed at will in the same line.



The Hand that Keeps the World Informed



